

Mozart Piano Sonata K 457 Harmonic Analysis Adamasore

Sonata in C Minor K 457 Words about Mozart Mozart in Vienna Classical Form Eighteenth-century Keyboard Music Grove's Dictionary of Music and Musicians The Art of Music Records in Review The Gramophone Schwann opus Notes Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound Recorded Classical Music Music for analysis Cumulated Index of Record Reviews Music Journal The Evolution of Mozart's Pianistic Style The American Music Teacher The Piano Quarterly The Catalogue of Printed Music in the British Library to 1980 Wolfgang Mozart Dorothea Link Simon P. Keefe William E. Caplin Robert Lewis Marshall George Grove Daniel Gregory Mason Music Library Association Rodgers and Hammerstein Archives of Recorded Sound Arthur Cohn Thomas Benjamin Music Library Association Mario Raymond Mercado British Library. Department of Printed Books

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this edition of mozart's sonata in c minor k 457 reproduces the original music text based on autographs and the earliest editions it also contains editor's fingerings some articulation signs added only by a comparison with authentic mozart's indications in similar passages or phrases and suggested dynamic marks which are provided in small print for advanced students and professional pianists

published as a tribute to the late stanley sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of work since the bicentenary in 1991 words about mozart is published as a tribute to the late stanley sadie musicologist critic and editor of the new grove dictionary of music and musicians of the eleven essays presented here three focus on compositional matters julian rushton examines the dramatic meaning of a recurring motif in idomeneo elaine sisman sifts through the facts surrounding the genesis of mozart's haydn quartets and simon keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features cliff eisen considers some problems of performing practice posed by the solo

keyboard parts in mozart s concertos and robert philip surveys tempo fluctuations in a selection of historical recordings felicity baker s detailed analysis of aspects of the don giovanni libretto is a welcome contribution from the field of literary criticism three studies offer new archivalresearch neal zaslaw uncovers the background to one of mozart s nonsense compositions dorothea link examines the viennese hofkapelle and creates a new context for understanding mozart s court appointment and theodore albrecht proposes a candidate for mozart s zauberflötist christina bashford considers an aspect of mozart reception in 19th century england connected with john ella and peter branscombe presents a comprehensive overview of research published since the bicentenary in 1991 the volume includes a full bibliography of stanley sadie s publications and broadcasts contributors theodore albrecht felicity baker christina bashford peter branscombe cliff eisen simon p keefe leanne langley dorothea link andrew porter robert philip julian rushton elaine sisman neal zaslaw

comprehensive and engaging exploration of mozart s greatest works focussing on his dual roles as performer and composer in vienna

building on ideas first advanced by arnold schoenberg and later developed by erwin ratz this book introduces a new theory of form for instrumental music in the classical style the theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form from individual ideas phrases and themes to the large scale organization of complete movements it emphasizes the notion of formal function that is the specific role a given formal unit plays in the structural organization of a classical work

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music theory is in depth analysis that requires a text and an anthology of music the musical scores that illustrate the theory music for analysis fifth edition is the anthology and can accompany any theory text intended for the theory sequence

mario r mercado explains mozart s pivotal involvement in the profound transformation of keyboard practice in the late eighteenth century as the piano supplanted the harpsichord and the keyboard instrument exchanged its former continuo role for a new solo role after an intriguing look at mozart s extraordinary childhood filled with the singular experiences and opportunities that helped form his early career mercado examines mozart s early piano works and the new pianistic idioms that shaped their style paying particular attention to the concerto in e flat major k 271 written in 1777 which in its new level of keyboard virtuosity represents a decisive advance in pianistic style mercado then scrutinizes the piano genres the composer cultivated during his early maturity the solo sonata and ensemble sonata as well as smaller solo works and the concerto with his last two piano concertos and a group of small solo works from the final decade of his life mozart took the forms of his era to their limit creating a musical transition to the nineteenth century

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